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because their instruction did not carry them beyond the non-metallic bodies?

I should not dare to answer any of these questions, but I am old-fashioned enough to recall with delight my first chemistry instruction, which was upon the lines of old Stöckhart, and which made me set up in my room, unbeknown to my teachers, a laboratory, equipped with my weekly allowance money, where I formed a vast number of the compounds as they came up in class, a method which, though it resulted in holes in the carpet, also resulted, through compositions, decompositions, meltings, heatings, precipitations, filtrations, and distillations in a detailed and intimate knowledge of most of the leading elements and their principal compounds that has been of inestimable value to me ever since. My chemical philosophy I learned, most of it, in a subsequent course, at the Polytechnic School.

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*Milton's Prosody.* By ROBERT BRIDGES. Oxford: The Clarendon Press.

MR. ROBERT BRIDGES brought to his investigation of Milton's blank verse the ear of a poet. His little book affords a solution of many questions which vex the soul of the teacher whose class must scan *Paradise Lost* today, *Samson Agonistes* tomorrow. The former poem is hybrid in its metrical theory, but the ruling tradition is the quantitative. In the latter poem Mr. Bridges finds that Milton came to determine his rhythm by stress, "though he learnedly disguised his liberty by various devices." The question cannot be discussed here. It is evident that Mr. Bridges sides with those scholars who insist on a prosody of stress for English poetry. He does not deny that in English two short syllables may sometimes be equivalent to one long one; but it seems to him "wrong to imagine that English rhythms can ever be explained or governed by such a fiction as this, when it is made a general law." Milton's rules of elision will be a welcome subject to teachers. In *Paradise Lost* open vowels were considered by Milton as theoretically elides: "that is he intended that they should not count in the scan-sion; yet though he printed *Th' Almighty*, etc., it cannot be supposed that he wished it to be so pronounced." This makes a good working rule of pronunciation; but there is danger that the theory involved

may be made to account for too much. Mr. Bridges has nothing to say concerning one striking characteristic of Milton's blank verse: that it is to be read and understood in the long sweep of whole sections. These blank-verse stanzas of Milton have been made the subject of minute examination by Professor Corson.

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*Elements of Botany*, by J. Y. BERGEN, A.M., Instructor in biology, English High School, Boston. Ginn & Co., 1896. 275 + lvii pages. \$1.20.

THIS book is an expansion of the laboratory notes which have formed the basis of the author's instruction in the English High School, Boston, and as might be expected by those who know of Mr. Bergen's work in the Harvard Summer School, it is thorough, comprehensive, and very suggestive. It is intended as a text-book for class-room instruction; it is a laboratory manual and in Part II contains an analytical key and description of the commonest spring flowers found in the northern and eastern states. This part includes a description of 31 families, 77 genera, and 153 species. It might be criticised for omitting some species very common in this vicinity, *e. g.*, the wild hyacinth (*Camassia Fraseri*) and Phlox Pilosa and some species very common East and West, such as Yellow-eyed grass (*Hypoxis Erecta*), Spiderwort (*Tradescantia Virginica*) and Spice Bush (*Lindera Benzoin*) but probably no two botanists would agree upon the same list of 150 flowers commonest East and West. The pupil has, moreover, or should have, access always to *Gray's Manual* or *Wood's Class Book* if this smaller manual fails him. It is undoubtedly true that the old method of analysis and identification of a large number of species has been overdone, and that the better method is that of comparative study of the more important families as indicated by Spalding. Yet Mr. Bergen's book contains enough material to give the student the method of floral analysis which every student of botany should understand.

This book contains more distinct features than any elementary text book with which I am acquainted. Running through it without attempt at sharp divisions are directions for laboratory work of a morphological and physiological sort as well as directions for the study of gross and minute anatomy. This latter feature calls for the use of the